

# MUSICAL GAZETTE

An Independent Journal of Musical Events.

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. III., No. 20.]

SATURDAY, MAY 15, 1858.

[PRICE 3D.]

## Musical Announcements.

### HER MAJESTY'S THEATRE.

Titians, Albani, Ortolani, Piccolomini, Beneventano, Belletti, Violetti, Aldighieri, and Giuglini.

The following arrangements have been made:—

**THIS EVENING** (Saturday, May 15th),  
**IL TROVATORE.**

The National Anthem will follow the opera.

Tuesday, May 18, **THE HUGUENOTS.**

Wednesday, May 19 (Extra night), **IL BARBIERE DI SEVIGLIA** (first time this season), and an act of a favourite opera, in which Mdlle. Piccolomini will appear; and various Entertainments in the Ballet, in which Mdlle. Pocchini will appear. To commence at half-past 7 o'clock.

Thursday, May 20 (Extra Night), **DON GIOVANNI**, and Ballet.

Friday, May 21 (Extra Night), **IL TROVATORE**, and Ballet.

Monday, June 7, a Grand Morning Performance, in which all the artists of the establishment will appear, including all the artists of the ballet.

Applications to be made at the box-office at the theatre.

### ST. MARTIN'S HALL.

**MOZART'S REQUIEM and BEETHOVEN'S CHORAL SYMPHONY**, on Wednesday, May 19, under the direction of Mr. JOHN HULLAH. Principal vocalists:—Miss Banks, Miss Palmer, Mr. Montem Smith, Mr. Santley. Tickets, 1s., 2s. 6d., stalls, 5s. Commence at 8 o'clock.

**To PROFESSORS of MUSIC and others.**  
WANTED, to PURCHASE a small PRACTICE of Teachings or Tunings (in or near town), with an Organism preferred. Terms moderate. Address Musicus, care of Mr. Law, postmaster, Brechin, N.B.

### MISS LAURA BAXTER

has the honour to announce that she will give a **VOCAL and INSTRUMENTAL CONCERT**, under distinguished patronage, at the Hanover-square Rooms, on Thursday evening, June 17th. Mr. Sims Reeves and other eminent artists will appear. Further particulars will be duly announced. Reserved seats, 15s.; unreserved, half-a-guinea; to be obtained at the principal music-sellers and libraries, or of Miss Laura Baxter, 7a, Milton-street, Dorset-square.

### MR. LANGTON WILLIAMS

has the honour to announce that his **ANNUAL CONCERT** will take place at the Music-hall, Store-street, on Monday evening, May 24th, supported by the following distinguished artists:—Misses Louisa Vining, Lascelles, Poole, Julia Bleadon, Lizzy Stuart, M'Alpine, Moore, Allen, and Wortley; Messrs. George Perren, Montem Smith, Wilbye Cooper, L. Thomas, Frank Bodda, Viotti Collins, L. J. Cheshire, and Geo. Case. Tickets, 3s., 2s., and 1s.; boxes, one guinea. Commence at 8 o'clock.

### MR. CHARLES CHAPLE

has the honour to announce that his **GRAND EVENING CONCERT** will take place at the Hanover-square Rooms, on Tuesday, May 25th. Medames Clara Novello, Dolby, Bassano, Augusta Manning, Henrietta Bell; Messrs. Sims Reeves, Frank Bodda, Chaple, J. Balsir Chatterton, Paque, B. Wells, Harrison, and Land. Stalls, 10s. 6d.; reserved seats, 7s.; unreserved, 5s.—2, Nottingham-terrace, York-gate, Regent's-park.

### ST. JAMES'S HALL. THE VOCAL ASSOCIATION.

Conductor, M. BENEDICT.—On FRIDAY next, MAY 21. Artists:—Madame Borchardt, Madame Liza Haynes, Madame Amadei, Herr Pischek, Herr Deck, Mr. Wilbye Cooper, and the Orpheus Glee Union. Pianoforte, Miss Susan Goddard and M. Benedict; violin, Herr Joachim; violoncello, M. Paque and Mr. Horatio Chipp; harp, Mr. Trust. The Vocal Association of 300 voices will also perform several of their most popular Part-songs and Madrigals.—Tickets, 2s. 6d. and 5s. each; balcony stalls, 7s. 6d.; sofa stalls, 10s. 6d.; to be had of all the principal music-sellers.

**Herr JOACHIM.—St. James's Hall.—THE VOCAL ASSOCIATION.**—Conductor, M. Benedict.—Herr JOACHIM. This celebrated artist will perform Bach's Chaconne for the Violin at the concert on Friday evening next, May 21st. Herr PISCHEK will also make his first appearance these four years on this occasion.

### ST. JAMES'S HALL. GRAND CONCERT OF "LA PRESSE DE LONDRES"

On Wednesday Evening, 26th of May.  
Conductors:—Messrs. Balfe, Benedict, Randegger, Goldberg, and Berger.

Vocalists:—Messdames Gassier, Louisa Pyne, Radersdorf, Pinoli, Weiss, Eyles, Fanny Huddart, Fanny Rowland, Miss Dolby, and Miss Stabbech; Messieurs Marras, Luchesi, Reichardt, W. Harrison, Jules Lefort, Borrali, Wilbye Cooper, Tonnant, Weiss, Winn, Allan Irving, F. Glover, Allfeld, Instrumentalists:—Mdlles. Binfield Williams, J. Mundie, and Louisa Nancey; Messieurs Piatti, Viotti Collins, Pratten, Remusat, Stöphelfeld, A. Arnold, Louis Engel, Thomas, Trust, and Joseph Cavalli.

Prices:—Sofa stalls, 10s. 6d.; reserved seats in area, 7s. 6d.; reserved seats in balcony, 5s.; area, 3s.; upper balcony, 2s. 6d. Family tickets at a reduced price. A limited number of orchestra sofa stalls at £1 1s. Tickets to be had at the office of "La Presse de Londres," 3a, Warwick-street, Regent-street; at Messrs. Cramer, Beale, and Co.'s; Mitchell's; Chapell, and Co.'s; Keith, Prowse, and Co.'s; and at the principal music-sellers or Agents for the Paper.

### NEW PHILHARMONIC CONCERTS.

**ST. JAMES'S HALL.**—Director, Dr. Wyld. **MONDAY** next, May 17th, will be a **MENDELSSOHN NIGHT**. Madame Sazrady (Wilhelmina Claus) will play the Concerto in G Minor and a Pianoforte Solo. The Symphony in A and other works will be performed by the Grand Orchestra of 62 Performers. Vocalists:—Madame Castellan and Herr Reichardt.—Tickets, 2s., 2s. 6d., 5s., 7s. 6d.; and stalls, 10s. 6d.; at Cramer and Co.'s, Regent-street; and Keith, Prowse, and Co.'s, 48, Cheapside.

W. GRAEFF NICHOLLS,  
Hon. Sec.

### MISS FANNY CORFIELD, pupil of

Professor Sterndale Bennett, begs to announce that her **CONCERT** will take place on Friday evening, May 21, at the Beethoven Rooms, Harley-street. Vocalists:—Mrs. Bortha Street and Mrs. Leonard Lewis. Violin, M. Sainton; violoncello, M. Paque; pianoforte, Professor Sterndale Bennett and Miss F. Corfield.—Tickets 7s. each, to be had of Leader and Cock, 63, New Bond-street; and of Miss F. Corfield, 29, Burton-street, Eaton-square.

### MR. GEORGE CROZIER (Tenor)

will accept **ENGAGEMENTS** to SING at Morning and Evening Concerts on and after the 22nd inst.—18, King-street, Bloomsbury, W.C.

### To MUSIC PUBLISHERS, Pianoforte

and Musical Instrument Makers.—Mr. Debenham has for DISPOSAL, in consequence of the ill health of the proprietor, the valuable GOODWILL of one of the oldest established BUSINESSES in London, together with the Lease of the Premises, situate in an important thoroughfare; also the well-selected Stock of valuable Copyright Music. The connexion is most extensive, and highly respectable, and the present is such an opportunity as very rarely occurs of securing a really genuine and well-established business. An energetic man would realize a fortune in a few years. Full particulars at Mr. Debenham's offices, 80, Cheapside.

**MR. AGUILAR** begs to announce that he will give a **MATINEE MUSICALE** at the Hanover-square Rooms on Monday, May 24.

Vocalists:—Miss Lindo (pupil of Signor Ferrari, her first appearance in public), and Signor Marras. Instrumentalists:—Herr Jansa, M. Clementi, Herr Goffric, M. Paque, Mr. Howell, and Mr. Aguilar.

Among other pieces will be performed J. S. Bach's Pianoforte Concerto in D minor.

Reserved seats, 10s. 6d.; unreserved, 7s.; to be had at all the principal music-sellers, and of Mr. Aguilar, 151, Albany-street, Regent's-park.

### THE LEVIATHAN PLATFORM

AT HIGHBURY BARN IS NOW OPEN.

Admission, One Shilling—before 7 o'clock, Sixpence.

Conductor, - - MR. GRATTAN COOKE.

M.C., MR. J. BLAND.

Open on Sundays by Refreshment Ticket, 6d.

### ROYAL ITALIAN OPERA, COVENT-GARDEN.

—The nobility, gentry, subscribers, and the public are most respectfully informed that the **NEW THEATRE** will **OPEN THIS EVENING**, on which occasion will be performed Meyerbeer's grand opera, **LES HUGUENOTS**.

### CONCERT AGENCY, &c., &c.

Mr. VAN PRAAG tenders his thanks to his patrons and friends for the liberal encouragement he has for some time received, and trusts in future to merit the same. He continues his Agency for Concerts, *Matinées, Soirées, Balls, &c., &c.*, at Mr. Brettell's, Anglo-Saxon Printing-office, 25, Rupert-street, Haymarket, where letters addressed to him will be duly attended to.

### Musical Publications.

"Oh, say, when thou art far away."  
SONG; written by CHARLES KINGSLEY, Esq.; composed by EDMUND B. HARPER.

ADDISON, HOLLIER, and LUCAS.

"Mr. Harper's song is an excellent specimen of pure, expressive English melody. The words are sweet and tender, and the music is of a congenial character; natural and unaffected without being commonplace; while the simple but graceful accompaniment shows the practised pen of a musician."—*Daily News*.

"One of the prettiest songs of the season—a graceful melody, with an easy accompaniment. It is suited to any voice, its compass being only from G to E. We strongly recommend it to all who may require an easy and elegant drawing-room ballad."—*Dublin Evening Mail*.



### Miscellaneous.

#### RHEUMATISM AND ITS CURE.

#### HOLLOWAY'S OINTMENT & PILLS.

These extraordinary medicines are daily revealing their wonderful properties. Mr. Taylor, druggist, of Rothsay, writing May 4th, 1858, says:—"I hear of numerous cures being effected by the use of your medicines, one of which I will mention. It is of a labouring man, who was so ill with rheumatism that he could not move either his arms or his legs without the most excruciating pain, and who was completely cured by the use of your Pills and Ointment. These medicines also will cure lumbago, wens, tumours, stiff joints, contractions, enlargements, and glandular swellings."

Sold by all medicine vendors throughout the world, and at Professor Holloway's Establishments, 244, Strand, London.

### Musical Instruments.

#### GG CHAMBER ORGAN for SALE,

Containing Six Stops in the Great Organ, and Three in the Swell. Case, handsomely-carved Mahogany. Height, 9 ft. 9 ins.; depth, 3 ft. 2 ins.; width, 5 ft. 8 ins. Two Octaves and a-fourth of CC Pedals. Inquire of W. H. Pattison, 2, Montpelier-villas, Queen's-road, Peckham, S.E.

#### R. W. CHAPMAN, ORGAN METAL PIPE MANUFACTURER

(from London),  
MONKGATE, YORK.  
Price List sent on application.

#### THE IMPROVED HARMONIUM.—

MR. W. E. EVANS, inventor of the English Harmonium (Exhibited in London in 1844), calls attention to the Improvements he has lately made in this Instrument. The subjoined Testimonial from Professor Bennett is one of the many he has received from eminent Professors:—

15, Russell-place, Fitzroy-square,  
March 8th, 1858.

DEAR SIR,—I have the greatest pleasure in giving you my opinion upon your Improved Harmonium. The Instrument you left with me I enjoyed playing on extremely, and several professional friends who saw and heard it at my house, agreed with me entirely in considering your improvements very striking and valuable. I must confess that I had before entertained some prejudice against this class of Instrument, from its monotonous character, but which you have now completely removed.

I am, dear Sir,  
Yours very truly,

WILLIAM STERNDALE BENNETT.  
Mr. W. E. Evans, Sheffield.

#### SECOND-HAND ORGANS for SALE.

MESSRS. FORSTER AND ANDREWS, Organ-builders, Hull, have several SECOND-HAND CHURCH and CHAMBER ORGANS for SALE, in thorough repair. Price and particulars forwarded on application.

FORSTER AND ANDREWS,  
Organ-builders, Hull.

#### An ORGAN FOR SALE—2 Manuals,

CC to F, containing 18 stops, including 2 doubles, a great and swell, enclosed in a painted gothic case, and gilt front; in first-rate condition, and the instrument quite as good as any new one. Price £180. Another ORGAN, 1 manual, GG to F, 8 stops, with 7 stops through to GG, solid oak case, and gilt speaking front; warranted. Price £90. Further particulars upon application to MR. BRINDLEY, organ-builder, Sheffield.

#### CONACHER and BROWN, ORGAN-

BUILDERS, Huddersfield, have FOR SALE a SECOND-HAND ORGAN, in first-rate condition, containing 8 stops in the great, CC to F, 5 stops in the choir, CC to F, and 5 stops in the swell, C to F, with 3 octaves of double open diapason pedal pipes, 16 feet. Also an ORGAN containing 7 stops in the great GG to F, and 5 in the swell G to F. Both instruments have handsome painted cases, with gilt pipes in front.

#### To the Music Trade and Profession.—

The LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, Collard, Allison, Oetzmann, Gange, and Tomkison, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlesex Hospital. Harps by Erard, Erat, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairs provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.

### Exhibitions, &c.

#### THE ROYAL POLYTECHNIC.

VIGOROUS PROSECUTION of NOVELTY for the WHITSUNIDE HOLIDAYS.—A CONTINENTAL TOUR, OR WHERE TO GO? AND WHAT TO SEE? illustrated by a magnificent moving DIORAMA, painted by Charles Marshall, Esq., of Her Majesty's Theatre, in which the spectator will see, amongst the places of interest in Germany, Italy, and Switzerland, the city of Berlin and the localities now associated with H.R.H. the Princess Frederick William of Prussia. J. D. Malcolm, Esq., will officiate as Continental Guide. Every Morning at Four and Evenings at Nine.

Although a first-class Diorama is usually considered a good shilling's-worth, the CELEBRATED COLOURED OPERA TROUPE (eight in number) have been engaged, and will give their Entertainment of refined NEGRO MUSIC and CHARACTER in the Court Dress of King George the Second, every evening at Eight and on Thursday and Saturday Mornings at a Quarter to Three.

The Popular Lectures on topics of universal interest, by J. H. Pepper, Esq., are constantly enriched by the addition of New and Striking Experiments, and by Apparatus on that large and effective scale for which this Institution is so justly celebrated.

Lectures by Thos. Griffiths, Esq., and J. L. King, Esq., the Dissolving Views, and the whole of the varied Polytechnic Specialties as usual.

Admission (as before) to the whole, One Shilling; Children under Ten, and Schools, Half-price.

#### CRYSTAL PALACE.

THE FIRST GREAT FLOWER-SHOW will be held on Saturday next, the 22nd May, in the Central Transept and the North and South Naves, which will be specially arranged for the occasion. Doors open at 12. Admission by season ticket, One Guinea; or by day ticket, 7s. 6d. To prevent delay at the doors, visitors are respectfully recommended to provide themselves with tickets beforehand.

#### MR. and MRS. GERMAN REED (late

Miss P. Horton) will REPEAT their ENTERTAINMENT at the Royal Gallery of Illustration, 14, Regent-street, every evening (except Saturday), at 8. Saturday afternoon at 3. Admission, 1s. and 2s. stalls, 3s.; secured without extra charge at the Gallery, and at Cramer, Beale, and Co.'s, 291, Regent-street.

#### ROYAL COLOSSEUM,

Open from 12 till 5, and from 7 till 11.—ASTRONOMY, every morning and evening, by Dr. BACHOFFNER, with Full Description and Illustrations of the Great Eclipse.—Views of the Halls and Mansions of the English Nobility, with Humorous Descriptions by Mr. Frazer, and Musical Illustrations by Miss Clara Fraser, Mr. Ormond, and Mr. Plummer.—Gigantic Diorama of Lisbon.—Mountain Torrent, Caverns, &c. Admission, 1s.; children under 10 and schools, half-price.

#### MR. ALBERT SMITH

has the honour to announce that MONT BLANC is OPEN for the SEASON. The route of the tour is as follows:—The Rhine Panorama, between Cologne and Heidelberg, forms an Introduction, before the actual journey, which takes the travellers through the Bernese Oberland, by Zurich, the Rigi, the Lake of Lucerne, the Jungfrau, the Great St. Bernard, and Geneva, on to Chamouni. The Ascent of Mont Blanc, as before, forms the Entree. The second part is entirely devoted to Naples and the adjacent points of interest.

The representations take place every evening (except Saturday), at 8 o'clock, and on Tuesday and Saturday afternoons at 3 o'clock. The Box-office is open at the Egyptian Hall, where stalls can be secured without any extra charge.

#### THE BATTLE OF BALACLAVA—

Mr. SANT's great PICTURE, the Earl of Cardigan describing the Battle of Balacava to the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louise, the Duchess of Wellington, the Earl of Cardigan, and Lord Rivers. Is now ON VIEW from 10 till 5, at Messrs. Henry Graves and Co.'s, 6, Pall-mall.

#### GREAT GLOBE, Leicester-square.—

LUCKNOW and DELHI.—DIORAMA of the SIEGE and the CITY of DELHI: its Streets, Palaces, and Fortifications—at 1, 3, and 8 p.m. India, a Diorama of the Cities of, with Views of Calcutta, Benares, Agra, and the Scenes of the Revolt, at 12 noon, and 6 p.m. The new Indian Diorama of the Sepoy Revolt at 3 and 8 o'clock. Illustrative Lectures.—To the whole building, 1s.

#### MUNICH GALLERY of ENAMEL

PICTURES.—This rare COLLECTION, the works of Wurlitch, Chas. Deisinger, Langhamer, Müller, Schade, Proscholdo, and Meisselt, is now Exhibiting at No. 2, Frith-street, corner of Soho-square. Admission, 1s. to those not presenting cards of invitation.

#### MADAME TUSSAUD'S EXHIBITION.

Full-length portrait models of H.R.H. the Princess Royal, and H.R.H. the Prince Frederick William of Prussia are now added. Admission, 1s.; extra room, 6d. Open from 11 in the morning till 10 at night. Brilliantly illuminated at 8 o'clock.

#### Zoological Gardens, Regent's Park.—

The above GARDENS are OPEN daily. Among the recent additions are a Norwegian elk, and a new jaguar, from Mazatlan. Admission, 1s.; on Mondays, 6d.

### Theatrical Announcements.

#### ROYAL PRINCESS'S THEATRE.

THIS EVENING (Saturday), MUSIC HATH CHARMS; KING LEAR; and SAMUEL IN SEARCH OF HIMSELF.

On Monday, Music Hath Charms; King Lear; and Samuel in Search of Himself. Tuesday, The Stock Exchange, or The Green Business; Faust and Marguerite; and Samuel in Search of Himself. Wednesday, Music Hath Charms; King Lear; and Samuel in Search of Himself. Thursday, The Stock Exchange, or The Green Business; Faust and Marguerite; and Samuel in Search of Himself.

#### SURREY THEATRE.

This Evening, NEVER TOO LATE TO MEND.—George Fildes, Mr. Crewick; Tom Robinson, Mr. Shepherd. With other Entertainments. Doors open at half-past 6; commence at 7.

#### THEATRE ROYAL, HAYMARKET.—

THIS EVENING (Saturday) and on Monday, return of Miss Reynolds, who will appear as Lady Teazle, in Sheridan's comedy of THE SCHOOL FOR SCANDAL; Mrs. Candour, Mrs. Wilkins. After which PLUTO AND PROSERPINE. Concluding with JACK'S RETURN FROM CANTON.

#### THEATRE ROYAL, ADELPHI.—

Great hit of Guy Mannering.—Extraordinary combination of Melodramatic and Musical talent.—Mr. B. Webster, Mr. Paul Bedford, Miss Roden, and Madame Celeste.—Engagement (for this week only) of those popular comedians, Mr. and Mrs. Keeley, who will appear in That Blessed Baby.—THIS EVENING, the operatic and romantic drama (with Bishop's celebrated music, new scenery, and appointments) of GUY MANNERING, by Messrs. B. Webster, Paul Bedford, Fourness Rolfe, C. Selby, Billington, C. J. Smith, J. Blaud, Misses Roden, Mary Keeley, Marie Wilton, Mrs. Chatterley, and Madame Celeste. WITH THAT BLESSED BABY. John Thomas, Mr. Keeley, Mary Jane, Mrs. Keeley. Next week, a new comic drama, by J. M. Morton, Esq., author of Box and Cox, Shisher and Crasher, &c., called Our French Lady's-maid. Principal characters by Mr. B. Webster, Mr. C. Selby, Mr. C. J. Smith, Mrs. Chatterley, and Madame Celeste.



## NOTICES, &amp;c.

The *Musical Gazette* is published every Saturday morning, and may be obtained of any newsvenders in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 4s. 4d. per quarter. Subscribers in town and the suburbs have theirs delivered for 3s. 3d. per quarter.

All remittances should be addressed to the publisher.  
Post Office Orders should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.

The City agent for the *Musical Gazette* is Mr. J. A. Turner, 19, Poultry. The West-End agent is Mr. Hammond, 214, Regent-street. Single copies of the *Gazette* may be obtained at either of these establishments, but the musical profession and amateurs are respectfully invited to enter their names as regular subscribers on the terms above mentioned.

Payment of subscription may be made in postage stamps if preferred.  
Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

## THE MUSICAL GAZETTE

SATURDAY, MAY 15, 1858.

NEXT to the "Street Organ Nuisance," we know of no offences against musical taste and common sense that call more loudly for removal than monster concerts and encores. A gigantic concert was given by Mr. Howard Glover on Wednesday at Drury Lane Theatre, lasting about five hours. The programme was a monstrosity, containing forty-eight pieces! We imagine the only effect of such an entertainment could be to set those who attended it against music for a month to come. As to anyone with a spark of music in his soul sitting out a concert of this kind, and going away refreshed, it would be preposterous to expect it; a sense of weariness and nausea must have been the result. It is really too bad of Howard Glover, who knows so much better, and who aimed a blow at "monster concerts" last year, to re-enter the lists with Mr. George Case, and other concoctors of these extravagant entertainments. To do him justice, however, we must record that everything was very well managed, and that—with the exception of Mr. Charles Braham—everyone who was announced made his or her appearance, which is more than can always be said of concerts of this nature. To attempt to speak in detail of the performances would be very trying to ourselves and wearisome to our readers; but for the good of society generally, we feel bound to mention an incident as a wicked specimen of the encore nuisance. Mr. Sims Reeves was recalled after Hatton's "Phoebe, dearest," and simply re-appeared to bow to the British public, though the clamour for a repetition of the song was great. On his concluding Balfé's "Come into the garden, Maud," the demand for the re-chanting of the ditty was excessive and pertinacious, and our great tenor, probably feeling that there would be a commotion if he declined to comply with the wishes of the audience, at last came forward, and sang "My pretty Jane." It is by such thoughtless and inconsiderate proceedings that this atrocious nuisance of encoring is perpetuated, and we regret to meet with or hear of any instance in which a great artist, who has the power of setting a good example, gives way to a demand so unreasonable. Mr. Reeves himself, if he reflects for one moment, must see the importance of adopting some system with regard to encores. If the repetition is left to the caprice of the moment, it is unfair to composers, seeing that an advantage is supposed to be derived from the encore. If two songs are encored, why should one be repeated and not the other? At the same time, if Mr. Reeves dislikes encores, why should he have accepted in one case while in another he declined? This was, to say the least, inconsistent; but we have a graver remonstrance to address to our talented countryman. What could have possessed him, after endeavouring to avoid the second encore, that

he should sit down to the pianoforte and give his audience a song which was not in the programme? When artists actually give their hearers more than they ask for, can they or we or anyone wonder that audiences get greedy, and that, in preference to sitting out a concert, they will select their favourite singers, and make them double the number of their songs? There are two evils involved in this practice. The public are, by the frequent re-appearance of artists after loud or continued applause, led to expect a repetition of any particular *morceau* as a sort of justifiable privilege, and they carry their prerogative to such an extent that encores have now been voted a bore by the whole of the press; and well they may, for in a miscellaneous concert it not unfrequently happens that the programme is lengthened by one third, the concert being thereby made tiresome, and many good pieces losing their effect from being thrown so much later into the evening. Another and a violent evil is that it tends to induce the people to disregard creative art, and to think of nothing but the executive skill, or the expressive performance of the mere representative. When we say "mere representative" we have no wish to detract from the merits of the artist, without whom the work of the composer would be as unkindled coal, but we would that every effort was directed towards the due recognition of talent of every description, it being very clear that, if a song is encored and the vocalist substitutes one by a different composer, the claims of creative art are ignored by singers, who evidently consider that it is their own delightful warbling that is complimented, and not the work of the author. This is a piece of wretched conceit on the part of many of even our best vocalists, that cannot meet with too violent condemnation. It has grown such a custom unfortunately, that the audience will sometimes consider themselves cheated if they do not obtain a fresh song in response to their "hangkaw." There was an amusing instance of this on Thursday evening last, when Mr. Sims Reeves was encored at the Surrey Gardens Music Hall, in the "Last rose of Summer." On this occasion Mr. Reeves acted with sense and reason, returning, in response to the obstinate acclamations of his auditors, and repeating the song. He had scarcely re-commenced the introductory symphony of "The Groves of Blarney" ere a clamour was raised for "Jane,"\* the absurdity of which request seemed so patent to one of the denizens of the Hall's upper regions that he vociferously suggested "Hoop de dooden doo!" We should imagine this an unpleasant position for a great artist, but we are not at all surprised at the occurrence, since, as we have above observed, the very same distinguished vocalist was inconsistent enough to treat the Drury Lane audience to an additional song on Tuesday, and, on many previous occasions, substitutions, instead of repetitions, have taken place.

We have introduced Mr. Reeves's name simply *exempli gratia*. Nothing can be farther from our meaning than an attack on that gentleman, whose enemies we would have consumed as the fat of rams, our admiration of him being of the first magnitude. It must be tolerably clear to all our readers that our strictures are directed against an ugly system, though we have been tempted to make use of the great tenor's name through his inconsistencies of the past week.

Encores are altogether preposterous. We do not hear of their taking place anywhere but at places of public amusement. If a respectable householder were to go

"To market, to market, to buy a fat pig,"

or a fresh fowl, or a flat fish, or a fine frog, or anything else that

\* "My pretty Jane."

his fancy dictated, and, after the purchase, cooking, and devourance of either of these estimable comestibles, were to bethink himself that (the pig being very fat, the fowl very fresh, the fish very flat, or the frog very fine) he would encore the meal, can we not readily picture to ourselves the horror and consternation of the respectable vendor of porkers, poultry, *pisces*, and greenowls,\* on the re-appearance of his customer, insisting pertinaciously that a second edition of the pig, fowl, fish, or frog, must be forthwith sent to his house free of charge? The comparison may at the moment seem absurd, but it is really just. If an artist receives certain terms for a public performance it becomes clearly a commercial proceeding, and the public have no right to expect more to be done by that artist than is assigned to him or her in the programme. We devoutly hope for some decided change in this respect in our concert-rooms, and that those who have it in their power to effect the reformation will at least be consistent, and not actually afford additional encouragement to the system by substituting a different song for the one encored. We know that many vocalists like encores simply because such of their performances as are called for a second time are likely to be so chronicled in the public journals; there are few who like them because they wish to repeat their song. If a movement were made towards the dispersion of encores, the singer would still discern the appreciation of his or her merits by the warmth or protracted nature of the applause. Surely this would be sufficient without longer tolerating a system which must sooner or later have a prejudicial effect upon music. Perhaps the encoring system reaches the *acmé* of absurdity at the opera, where a singer may have to suit the action to the word, and, no matter how thoroughly dramatic and connected the situation, the interest in the entire piece is broken for the sake of those who simply regard the singing of the song, and wish to hear it again. Can anything be more ridiculous than the eternal encore which greets "The fair land of Poland," in Balfe's *Bohemian Girl*, Thaddeus having to take a paper from his bosom at the last bar and give it to Count Arnheim, who either declines to receive it because he knows there will be a thundering encore, or takes it from the proscribed Pole only to return it to him that he may re-deliver it after the repetition of his indignant song? We scarcely know whether to lament or laugh over such arrant nonsense.

## Metropolitan.

### CRYSTAL PALACE.

The Handel orchestra at the Crystal Palace on Saturday last presented a most interesting appearance, being filled with between 4,000 and 5,000 children, with their teachers, from the National and Endowed Schools of London and its vicinity. A very large and fashionable audience was attracted by the announcement. The programme consisted of sacred and secular compositions, sung by the children and about 300 male voices, accompanied by Mr. Brownsmith on the great Handel festival organ. These children have been trained by Mr. G. W. Martin, and their performance on Saturday reflects the highest credit on his skill and perseverance. In some details of their performance adult choirs may take a lesson from them with advantage. The readiness with which they attack their notes, the freedom with which they go with the conductor's beat, and the way in which they sing their *piano* passages being most creditable. There were occasional faults of intonation among the boys who sang the second treble, and the quality of tone of the whole body was not always agreeable. The first part, commencing with the 100th Psalm (taken a shade too fast), consisted entirely of sacred music, and on the whole went off rather tamely until the chorus, "O thou that

tellest," from *The Messiah*. This was extremely well sung—the first and second trebles taking up their leads with remarkable precision—but we do not think the chorus was improved by the omission of certain portions of the accompaniment. A four-part song for treble voices, called "Sweetly the Sabbath bell," was encored: words and music are of that simple character suitable to children's voices, and being sung by the children alone the effect was particularly touching. The chanting of the 146th Psalm was a mistake—hardly a word could be distinguished. The first part concluded with a short anthem by Mr. Martin, "O sing unto God with the voice of melody," very effectively rendered, although the idea of the first phrase being sung slowly in unison by all the voices at the conclusion of the piece is not to our mind in good taste. Mr. Brownsmith, by judiciously eschewing mixture stops, afforded us an opportunity of hearing the voices with distinctness; and the effect was still further improved by an awning being placed over above the organ. In the second part, the encores were a part-song for two trebles and bass, "When the evening sun is shining," by J. Stafford Smith, and "The blue bells of Scotland," arranged by Mr. Martin, whose part-song, "Come let us all a maying go," has quite a madrigalian air about it; it is free in style, simple and pretty, and was well sung. A general fault which pervaded the performance, especially the second part, was that the music was taken too fast, an error perhaps on the right side; however, the whole affair appeared to afford very great pleasure, and the children and the audience cheered each other in the most exhilarating manner. Between the parts, the juvenile band of the Royal Military Asylum performed a selection of music, and a solo on the euphonium by J. Moss, a youth of 14, was deservedly applauded: we have rarely heard so good a tone. Shortly after eleven, Her Majesty, accompanied by the Queen of Portugal, the Prince Consort, the Princess Alice, and the Prince of Hohenzollern and Suite, arrived at the Crystal Palace, and as the Royal party came in front of the orchestra, the children commenced singing the National Anthem. Her Majesty seemed much pleased with their performance, and at its conclusion the children made the place ring with three hearty cheers, such as English children only can give. The Royal party afterwards proceeded to inspect the various works of art in the Palace, and promenaded in the grounds. They left the Palace for town about half-past 12, returning by the West End Railway.

The following is the return of admissions to the Crystal Palace for six days, from May 7 to 13:—

			Admission on Payment.	Season Tickets.	Total.
Friday	May 7	(1s.)	.. 1,783	363	2,146
Saturday	" 8	(2s. 6d.)	.. 14,945	6,277	21,222
Monday	" 10	(1s.)	.. 3,797	973	4,770
Tuesday	" 11	..	.. 2,357	326	2,683
Wednesday	" 12	..	.. 14,08	256	1,664
Thursday	" 13	..	.. 4,116	883	4,999
			28,406	9,078	37,484

### ROYAL SURREY GARDENS.

A concert in aid of the funds of the Lambeth Pension Society took place in the Music-hall, in these Gardens, on Thursday evening last, and, judging from the largeness of the audience, no doubt a considerable sum was realized for the society. The vocalists engaged were Madame Castellan, Miss Louisa Pyne, Miss Dolby, Miss Amy Dolby, and Miss Marian Moss, Messrs. Sims Reeves, Benson, Cummings, W. Coward, and Thomas, and a very attractive programme of twenty-four pieces was put forth (enough we should fancy for any musical cormorant); but at the time we left, this had been extended by six encores to thirty, and six pieces then remained to be sung, including songs from Miss Pyne and Mr. Sims Reeves. This abominable practice of encoring commenced with the second piece in the programme, Haydn's "Spirit song," sung by Miss Dolby, with such purity of expression as to create an enthusiastic demand for its repetition, with which she complied. She also gave later in the evening "The green trees," Balfe, and "The hundred pipers," (encored). The eternal "Casta Diva" (encored) was given by Miss Louisa Pyne in her usual finished style, but we much pre-

\* Query, *Grenouilles*? P. D.



ferred her song from *The Rose of Castile*, "The convent cell;" the charming repose which pervades her rendering this *morceau* is a triumph of art. It was redemanded. Certainly one of the most successful pieces was Hatton's "Excelsior," by Mr. Sims Reeves, sung in the most admirable style—his "clarion voice" ringing through the building with wonderful effect, and he also sang with great delicacy and feeling Moore's "Last rose of summer;" both these songs were repeated. We were unable to wait for his fifth effort, "The White Squall," which was put down later in the programme. Madame Castellan was not very successful in an *aria* from Rossini's *Bianca e Faliero*, "Della Rosa," and "O luce di quest' anima." She appears out of place in the concert-room. She took part with Miss Moss and Miss Dolby in a trio from *Azor and Zemira* by Spohr, "Night's lingering shades." It was very unequally sung, and appeared to require rehearsal. Mr. Thomas wasted his fine voice on a very indifferent song of Proch's, "The Recognition;" his other song "Martin, the man at arms" being the last piece in the programme, we did not hear. A new and pretty song of Macfarren's "A maiden I love dearly," was sung in a very chaste and expressive style by Mr. Benson, and was much applauded; "Songs should breathe," nicely sung by the same gentleman, calls for no especial remark. Miss Amy Dolby and Miss Marian Moss pleased the audience by their singing a couple of duets, "I know a bank," and "When shall we meet." Of the glees we can only say that, being sung by Miss Marian Moss, Messrs. Benson, W. Coward, Cummings, and Thomas, they ought to have been done better. They created very little impression, and, with the exception of "Sleep, gentle lady," were indifferently performed. Mr. James Coward conducted.

#### MR. HENRY LESLIE'S CHOIR.

Yesterday week this society played the part of chorus on the occasion of a performance of their conductor's oratorio of *Immanuel*, produced at St. Martin's Hall in 1852, and since performed in the same concert-room. Except that the choruses demanded more weight than could be afforded by a choir of such limited extent, and which was certainly never organized for the representation of oratorios, the performance was as complete as could be wished, there being an excellent band, and the principal parts being sustained by Madame Clara Novello, Miss Dolby, Mr. Sims Reeves, and Mr. Santley. This strong cast and satisfactory performance, however, failed to make the work completely interesting, there being little to enlist the attention of the auditor until the commencement of the second part. This fact is somewhat remarkable, especially as the second part of the work is really immeasurably superior to the first, which is wanting in design, both as regards the words and the music. Mr. Leslie appears to have a sort of Meyerbeerish fancy for peculiar little bits of instrumentation that have "neither rhyme nor reason." He would, we believe, find it difficult to account for the little bit of clarionet symphony at the close of his first chorus, to say nothing of other little floridities for the wind instruments, and more particularly for the clarionet, for which instrument, at the time of writing *Immanuel*, Mr. Leslie must have had an unquestionable predilection.

Throughout the first part there is a singular absence of melody. The first *aria* for contralto is quite remarkably destitute of this important quality. Indeed, in looking through our memoranda of the performance, we cannot find anything in the first part that approaches striking tune. This is a grave error. Melody is the key to the hearts of the people, and grossly unwise are those composers who deny, or affect to ignore, the fact. They may display their powers of elaboration to any extent they please, but melody there must be, or they will be writing for themselves and not for their auditors. One of the pieces most approaching tunefulness in the first part is the chorus "There is no hope," but its very tunefulness unfortunately deprives it of its character, for it is not half bacchanalian enough. The fourfold repetition of the word "wine" by no means adds to the spirit\* of the piece, and there is altogether too much steadiness about it for the orgie which it is intended to convey the idea of. As an abstract composition we consider it the best piece in the first part, though we object most strongly to the abrupt termination, on the words "before us." In the chorus "I will make void," the theme is thinly developed, but the unison passages, and the climax, are decidedly good.

\* No pun, on our honour.—Ed.

A florid figure for flutes in the accompaniment to the following recitative and *airs*, is worthy note. The final chorus is so tame that we cannot pass it without comment. The preceding *air*, "Sing, O ye heavens," was splendidly sung by Madame Novello.

In Part II. the composer appears to have entered upon a new stage of his existence. The opening *air*, "Come unto Him," is nothing short of lovely. It was sung to perfection by Mr. Sims Reeves, and encored. The full chorus might have advantageously taken up the burden of this song, but though the words are in the same spirit, the composer has thought proper to give them a separate subject and in a different tempo.

We have now part of the Sermon on the Mount, "Blessed are the poor in spirit," &c. The first three verses consist of the Old 100th Psalm, elongated in each phrase to suit the words. "Blessed are they that do hunger" is an original quartett. "Blessed are the peacemakers" is a soprano solo, consisting again of the Old 100th, with counterpoint in the accompaniment for the wind instruments; the last verse, "Rejoice, and be exceeding glad," being constructed on the same principle, though given to the chorus instead of to the solo voice.

Now come two incidents in dramatic form. The first is the blessing of the children, the children being represented by a trio of female voices, while an appropriate chorus is employed contemporaneously—"Out of the mouths of babes hath He ordained praise." The trio, "He took us in his arms," is both simple and artistic. Its prattling nature would have been better displayed if it had been taken faster (as it was on a previous occasion), but, as it was, it had a charming effect. The scene at the gates of Nain, which immediately follows, is by far the best portion of the work. A funeral march, the "Requiescet" ("He shall rest") of the chorus, and the lamentation of the mother, whose only son is being carried out of the gates of the city, are blended in a very clever manner, and each is individually good. The march deserves especial praise. It is not brought in for the sake of displaying the composer's skill in orchestral writing, or because it is the fashion to put a "march" in all modern oratorios, but it gives a legitimate point to the scene, and is in itself highly impressive and admirably instrumented. We cannot pass this scene without remarking that, at the words "Thy son is not dead, but sleepeth," the musical phrase employed for the words in the tenor song "Come unto Him" is very happily re introduced.

A soprano solo, "The gospel of the kingdom shall be preached in all the world," and a quartett, "Take heed," follow, and the oratorio is concluded with a "Hosanna" chorus, which is of a mechanical nature. The quartett was encored, though we thought it less deserving than the trio of the children.

Seldom have we heard a more unequal work. The second part is as good as the first is indifferent. A string of anthems does not constitute even one part of an oratorio. There must be some sort of connexion between the pieces if the interest of the audience is to be gained, and we should imagine the gaining of this interest to be a rather important point. The most thoroughly "epic" oratorio is *The Messiah*, but its plan puts it in so interesting a form that it is equal to a dramatic work. We have the prediction of the coming of our Saviour, the announcement of his birth, the fulfilment of his mission, his passion, and his triumph over death and sin, which would alone have an interest for all true Christians, setting aside the beauty and indubitably immortal character of the music. We are of opinion that the dramatic form should be employed by all modern composers. If there is any shortcoming in the music, the incidents will be a powerful auxiliary, and an interest will be maintained where haply the composer's powers of creating abstract music might be weak.

Mr. Leslie conducted his own work, and was warmly applauded at its conclusion. The room was not so well filled as at the ordinary concerts of the "Choir," at which we were rather surprised.

#### THE LONDON SACRED HARMONIC SOCIETY.

Mendelssohn's *Athalie* and Rossini's *Stabat Mater* were repeated last night, the cast in both works being precisely the same as on the 5th instant, and the performance on the part of the principals all that could be desired. Mr. Henry Nicholls, who recited the illustrative verses in *Athalie*, and the large body of chorists were open to considerable improvement. The audience appeared disposed to regard the efforts of Mr. Nicholls with favour, and he

obtained marked applause after the accompanied recitative, "Earth, lend an ear." This ebullition of approval was partly attributable to the animation he threw into this portion of the narrative, and partly to the effect of the composer's accompaniments, which are amongst the most striking and extraordinary which Mendelssohn has written to spoken words. Indeed, the whole work is of that superior and complete order that we are inclined to consider it his *chef-d'œuvre*. Mendelssohn himself thought *Elijah* his greatest work, but we cannot conceive anything more thoroughly satisfying, or of loftier character, than the *Athalie* music. The entire absence of fugal writing, and the frequent, though always judicious, employment of unison passages, gives a general clearness and breadth to the choral music of which no other work of his can boast. We acknowledge the existence of many tuneful choruses in *Elijah*, but those in *Athalie* are uniformly melodious, while the subjects are of the most pointed and engaging character. The grandeur of the phrasing throughout this work is astonishing, and interest in the music cannot possibly flag for an instant, unless the listener be destitute of appreciative ability.

The choruses demanding force and energy were given very satisfactorily, with the exception of the unisonous "O Sinai," which was anything but in tune. Those requiring delicacy of singing were not at all satisfactory. The words "blest are they," in the choral accompaniment to the duet "Ever blessed child," were roared out in most obstreperous style, and the effect of one of the most charming movements almost spoiled.

The band was in much better order than on the last occasion, and, on the whole, Mendelssohn's exquisite orchestration was well developed. In what we may call the *trio* of the war march (in B flat), the bass trombone was so beautifully played as to call for a word of special praise.

At the next concert Mr. Costa's *Eli* is to be performed.

#### MISS ARABELLA GODDARD'S SOIREEES.

The third and last of the second series of these thoroughly classical entertainments was given on Wednesday last at Willis's Rooms, which were filled with a fashionable array of pianoforte amateurs. The following was the programme:

Air varié, pianoforte and violoncello (Op. 17)	Mendelssohn.
Grand sonata, in E minor, pianoforte (Op. 70)	Weber.
Fugue in G minor, pianoforte . . . . .	Scarlatti.
Prelude and Fugue in G . . . . .	J. S. Bach.
Fugue in D, "Kraftig und Feurig" seven characteristic pieces, pianoforte . . . . .	Mendelssohn.
Notturmo, in B flat, piano and violin . . . . .	Dussek.
Grand sonata in B flat, pianoforte (Op. 106) . . . . .	Beethoven.

The grand event of the evening was of course the wondrous sonata of Beethoven, which would excite the astonishment of every one simply as a mechanical feat on the part of the performer, so profuse and relentless are the difficulties assigned to the executant by the most tyrannical of composers. Musically, this sonata is a treat of the highest order. The opening *allegro* and the *scherso* are of the extremest description of brilliancy, and the *adagio* is altogether as solemnly pathetic. It is not exactly expressive; impressive is rather the word that conveys the idea of the character of this extraordinary movement, for it produces a most remarkable effect upon the mind, and the listener experiences a feeling of positive reverence, which is quite independent of the enjoyment of the music.

The final movement, a three-part fugue, is far more eccentric and wonderful than pleasing. Miss Goddard's execution of it was nothing short of marvellous, for the indicated speed is great, and it would be a pretty good puzzle for many a good pianist, even if taken at a jog-trot pace. Miss Goddard was applauded with enthusiastic warmth on rising from this grand work, which occupied the whole of the second part of the concert.

Weber's sonata (his last) was a great treat. The last movement, a *tarantella*, and the opening, present some difficulties to the executant, but the *menuetto* and *andante* are of easy accomplishment. Whatever obstacles there were surmounted by Miss Goddard with that remarkable ease which is peculiar to her, although the first movement was taken at excessive speed in some parts. The variation of time throughout this movement we consider in bad taste, especially as it was carried to an extreme. The *andante* might have been a shade faster with advantage.

Dussek's *notturmo*, which was performed for the first time, is a

graceful composition which will doubtless find much favour with violinists and pianists, its length being such as to render it admissible where there might not be room for a sonata. Scarlatti's "Cat's Fugue," so called because the composer's favourite tortoiseshell (we never see tortoiseshell cats now-a-days—can any of our readers favour us with an explanation as to their mysterious and extraordinary disappearance?) supplied him with a subject by walking along the keys of his harpsichord, appeared to be much enjoyed by the audience, as did also Bach's fugue from the forty-eight. Miss Goddard very wisely delayed the performance of Mendelssohn's until after the *notturmo*, three consecutive fugues being justly deemed injudicious.

We must most heartily congratulate Miss Arabella Goddard on the success of her *soirées* in Willis's Rooms. Generally speaking we subscribe to the sentiment that "there's no place like home," but we maintain that Miss Goddard has no right to give her recitals at home. She is public property, and should always hold forth in one of the public chambers.

MR. BLAGROVE'S QUARTETT CONCERTS.—The second of these took place at this gentleman's residence in Hinde-street, Manchester-square, on Tuesday week. The quartetts were Mozart's in G (No. 1), and Beethoven's (posthumous) in C sharp minor. The posthumous quartetts are among those works of Beethoven which yet await the judgment of the writer's posterity. At present there is a wide difference of opinion about them. While the marks in them of his acknowledged power are undeniable, many eminent professors think them wrought "of a mingled yarn" of genius and ambiguity—inoperation and moodiness. Besides, a work of such enormous length as the above, whatever its intrinsic excellence, could scarcely be listened to by a miscellaneous audience without weariness, and hence the policy of introducing such works on occasions like the present may be doubted. The fine things in the quartett are the *andante con variazioni*, and the *scherso*. Miss Spiller, who gave Mozart's "Deh vieni" from *Figaro*, is a very young vocalist, with a very sweet mezzo-soprano voice. She is a Queen's scholar at the Royal Academy, plays the pianoforte exceedingly well, and is an accomplished and studied musician. Although as a public singer she is new to London, Miss Spiller has been performing for some little time in the provinces. At present her singing is that of a careful, intelligent, and promising pupil. The "Quartett Glee Union" were less happy than usual in their selection of music. Mr. W. Horsley's "time (dis)honoured" glee is, like many other things of its class, on the high road to oblivion, to which we wish it a safe and speedy passage: nor was G. W. Martin's "Haste, ye soft gales," much of an improvement on the former. The singing of Lorenz's part-song, "Banish, oh maiden," was unexceptionable. De Beriot's "duo concertante" for two violins, is a good show piece, and was played *con spirito* by Messrs. Blagrove and Isaacs. Mr. Blagrove gave a fantasia from *Lucia* in his usual clear, broad, and intelligent style. Mr. Sterndale Bennett's sonata duo (Mr. Geo. Russell and Mr. Aylward) has the writer's peculiar characteristics. His muse is a veritable midnight fay. His thoughts have a quaint and fanciful dreaminess about them, that must certainly make his music the delight of the fairies, if there be such things. Mr. Russell has a rapid digital, but his style would be the better for a little more delicacy and finish.

MADAME SZARVADY, much better known by her maiden name of Wilhelmina Clauss, gave her first *matinée* on Monday last at Willis's Rooms, assisted by M. Sainton and Signor Piatti. The following programme was performed before a very large and fashionable audience:—

Trio in C minor (Op. 66) . . . . .	Mendelssohn.
Fantaisie chromatique and fugue in D minor . . . . .	J. S. Bach.
Feuilles D'Album . . . . .	Stephen Heller.
Promenades d'un Solitaire (Op. 89, No. 4) . . . . .	Stephen Heller.
Fantaisie Impromptu . . . . .	Chopin.
Sonata in G (Op. 31), pianoforte . . . . .	Beethoven.
Etude, C sharp minor . . . . .	Chopin.
Marche (Op. 27) . . . . .	Ch. V. Alkan.

We believe that this was the first time that Mdlle. Clauss had given a pianoforte recital in London. Her previous appearances were almost if not entirely confined to concertos, and the sensation she produced in the G minor of Mendelssohn at one of the New Philharmonic concerts (the occasion of her *début*) must be still fresh in the minds of those who were present.



As a chamber pianist, Mdle. Clauss has the highest claims to admiration, and the hearty applause bestowed upon her on Monday morning was but a just tribute to her merits. Her touch is exquisitely delicate, and her distinctness of articulation surprising. In the Beethoven sonata, which, by the way, is far from one of the most elaborate works of the great composer, plentiful instance was given of these important peculiarities, while in some of the other works she displayed remarkable power, though she is not what would be termed a "pianist of force." In expressive playing, in clearness, and in sustenance of tone, she is almost unrivalled, and amateurs of the pianoforte and of classical music will do well to hear her at the next *matinée*, which will shortly take place. We are pleased to see that she is announced to play Mendelssohn's G minor *concerto* at the New Philharmonic concert of Monday next.

MISS BINFIELD WILLIAMS took her annual benefit at the St. James's Hall, on Thursday evening. The great hall was quite full, and we may once more congratulate the fair pianist at the advance she is making in public estimation. She played a variety of pieces, of which Onslow's trio—second time of performance in England—was the favourite. The first movement is not free from the writer's fault of elaboration without design; but the rest is admirable, and was as well received by the critical as well as the uncritical hearer. The trio will no doubt become a favourite piece at miscellaneous concerts. Benedict's *concertante* for the pianoforte, with accompaniments for four stringed instruments, is another of those pieces in which the *dilettante* and amateur can meet on a common ground of admiration. It is replete with the flowing and graceful vivacity of the writer's pen, and was, like Onslow's trio, exceedingly well received, although placed too late in the programme to obtain full justice from the audience. Madame Weiss was the vocal star. Then there was Miss Poole with her exquisite ballad singing. Madame Henri (we believe a *débutante*) sang a pretty song of Beethoven's. She has a sweet soprano voice, and her singing seems to possess some latent excellencies in the style of the national ballad, but her nervous irritation prevents further criticism at present. Mdle. Finoli was encored in "Una voce." There was a violin solo by Mr. Blagrove, and another on the violoncello by Herr Lidel.

BEAUMONT INSTITUTION, MILE END.—The last concert in connexion with the above society was given on Tuesday last. The vocalists were Madame Clara Novello, Miss Poole, Mr. Sims Reeves, and Mr. Santley: the instrumentalists Messrs. Sainton, W. G. Cusins (piano), and Carder (organ). The noticeable features of the programme were a capital performance of the overture to *Samson* by Mr. Carder on the organ; "Farewell, ye limpid streams" (Handel's *Jephtha*), by Madame Novello, sung with a purity, correctness, and feeling that could not be surpassed; "All is lost now" (*Sonnambula*), by Mr. Sims Reeves; the *Miserere* (*Trovatore*), by Madame Clara Novello, Mr. Sims Reeves, and chorus; the solos in the latter were inimitable, but the chorus was much at fault in the time. Miss Poole sang "Waiting single" (composer unknown), "The Four-leaved Shamrock" (Lover), "You know not" (E. Land), and "I care for nobody." Madame Clara Novello sang "The Recal," written for her by Miss Macirone, and "The News," a Jacobite air, which was encored. Mr. Santley sang "Nell," by Mr. Henry Leslie, Weiss's "Village Blacksmith," and "The Dream," by Miss Gabriel, and in "All's well," with Mr. Sims Reeves, which was encored. Mr. Sainton played his *adagio* and *rondo*, and solo from *La Traviata*, and, with Mr. Cusins, Sainton's duett from *Les Huguenots*. Mr. Cusins played a fantasia of Kullak's. Some glees were sung by the chorus, and the pleasant evening's entertainment concluded with Weber's "Huntsman's Chorus." Thus ended the last of the Beaumont concerts. Situated in a neighbourhood where the absence of competition might be an inducement to carelessness in the management, the director has kept the character of the entertainment free from any taint of vulgarity or trash. We cannot but hope that the society and its director (Mr. Francis) may have reaped the harvest of a prosperous season.

HERR CARL OBERTHUR.—This distinguished harpist gave a *matinée* on Saturday last at Willis's Rooms, when he was assisted by Misses Chatterton, R. Vinning, and Freeth, harpists; Miss Stabach and Madame Ferrari; Herren Jansa, Lidel, Ganz, and Pircher; and Signori Regondi and Ferrari. The programme was miscellaneous, and included, among other things, Oberthur's

nocturne for three harps, beautifully played by Misses Chatterton, R. Vinning, and Freeth; solo violoncello on the "Cujus animam" of Rossini, by Herr Lidel, his own arrangement; Weber's "Softly sighs," magnificently sung by Miss Stabach; and Mendelssohn's prelude and fugue in E minor, for piano, played by Miss Freeth with a vigour and delicacy of the first character.

An evening concert was given in the Vestry-hall, St. Pancras-road, on Tuesday last, in aid of the Agar Town School Church. The vocalists were Miss Theresa Jefferys, Miss Fosbrooke, Miss Catherine Moore, Mdle. Camilla Lupina, Mdle. Mathilde Rudersdorff, Miss Walsh, and Miss Poole: Mr. Lee, Mr. Barton, Mr. George Tedder, Mr. Edward Young, and Signor Votieri. Some of these ladies and gentlemen were evidently amateurs, and criticism would be both harsh and out of place if applied to their performance. Miss Poole charmed the audience with a song which was encored, and Miss Theresa Jefferys produced a highly favourable impression in an *aria* by Donizetti, in a duett with Miss Poole, and in Barnett's trio, "This magic-wove scarf" (the best thing of the evening). Mr. George Tedder was encored in "The Thorn," which he sang very well. His other song was less satisfactorily given. Miss Rose Braham was announced, but did not make her appearance. Master Rendle performed a violin solo very creditably. The directors were Mr. Henry Baumer and Mr. Langton Williams.

MR. HOWARD GLOVER'S annual concert took place at Drury-lane Theatre, on Wednesday morning. The following array of talent was presented:—Madame Gassier, Miss Dolby, Madame Rudersdorff, Madame Castellan, Madame Weiss, Miss Palmer, Madame Lemmens Sherrington, Miss Messent, Miss M. Prescott, Miss Susan Pyne, Mdle. Sedlatzek, Miss Stabach, Miss T. Jefferys, The Misses Rowcroft, Miss Marian Moss, Miss Amy Dolby, Miss Louisa Pyne, Mr. Sims Reeves, Herr Reichardt, Mr. Thomas, Mr. W. Harrison, Mr. Charles Braham, Mr. Weiss. Pianoforte, Miss Arabella Goddard, violin, M. Sainton, and Mr. H. Blagrove. The band of the *Garde Nationale* of Paris, and a full orchestra. The conductors and accompanists were Mr. Benedict, Mr. Alfred Mellon, Signor Randegger, Mr. F. Berger, and Mr. Howard Glover.

HERR ADOLPH SCHLOESSER gave an orchestral concert at the Hanover-square Rooms, on Wednesday evening, when a first-rate band, under the direction of Mr. Benedict, performed the overture to *Fidelio* (in E) and *Le Nozze di Figaro*, and Mozart's "Jupiter" Symphony. Herr Schloesser's exhibitions were Beethoven's pianoforte *concerto* in C minor, and Hummel's *Rondo* in A, both of which were excellently played, though there was ample room for more expressive performance in the *concerto*. Madame Clara Novello and Mr. Santley were the vocalists. Madame Novello sang Beethoven's "Ah perfido" and the great *scena* from *Der Freischütz*, and joined Mr. Santley in "Segui o cara" (Spohr's *Faust*). The new basso sang "Non più audrai" tolerably well, and an air from Handel's *Ressurrezione* ditto. The room was well filled, and the concert appeared to give unusual satisfaction.

HANDEL'S *Messiah* was given by the members of the Limehouse Choral Society on Tuesday last, for a charitable purpose, at the Chapel School-rooms, Shadwell, when a large audience assembled, who seemed highly delighted with the evening's entertainment. The vocalists engaged were Miss Pownall, Miss Roland, Mr. J. W. Morgan, and Mr. Waterson, who each and all gave great satisfaction. The band and chorus were on an efficient scale, conducted by Mr. Hodd.

MADAME PUZZI gave a *matinée* at Hanover-square Rooms on Thursday week. Her daughters, also Madame Amadi, and Madame Lemmens, Signor Luchesi, Monari, Landi, Sandi, and Mr. Santley, appeared. Madlle. Fanny Puzzi delighting her audience extremely in "Ah fors' è lui" from *La Traviata*. Signor Andreoli, the pianist, also assisted.

"BIG BEN."—The new bell for the clock tower at Westminster has been taken out of the mould in a perfectly sound state, so far as can be ascertained by the closest inspection, although it will be impossible to know this with complete certainty until it has been swung. It has been struck as it laid on its side, and from the sound emitted its makers confidently expect that the tone will be powerful, rich, and clear, and that the desired note will be attained. It is at present undergoing the process of cleaning.

**HERR JOACHIM** will perform Bach's *Chaconne* for the violin at the concert of the Vocal Association to take place at St. James's Hall on Friday evening next. Herr Pischek will also appear.

**ALMAACK'S REVIVED.**—We are glad to announce that these highly attractive *réunions* will be revived during the present season under the highest patronage. The success of the ball given in honour of the wedding of the Princess Royal, in January last, was so complete that it has been arranged to give a series of three balls this year on the following days:—Thursday, May 27; Thursday, June 17; and Thursday, June 24.—*Morning Post*.

### Opera.

**HER MAJESTY'S THEATRE.**—On Saturday evening *Les Huguenots* was repeated by special desire. This performance was honoured by the presence of her Majesty the Queen, her Majesty the Queen of Portugal, and H.R.H. the Prince Consort.

*Don Giovanni* was given for the first time this season on Tuesday. The cast was the same as at its reproduction last year, except that Spezia was now exchanged for Titiens, and Corsi for Aldighieri, the former exchange one of intense advantage. In addition to the restored airs of last year, the "Crudele, ah no mio bene" of Donna Anna was given, and met with an encore. Mlle. Titiens added to her triumphs in this part, both her acting and singing being of the highest order. Mlle. Ortolani was as vibratory as ever in the music of Elvira, Piccolomini was charming as usual in the part of Zerlina, Belletti was both humorous and artistic as Leporello, and Beneventano sustained his last year's reputation as the Don, though his singing was somewhat coarse.

Her Majesty, the Prince Consort, and the Princesses Alice and Helena were present.

### Theatres.

#### PRICES, TIME OF COMMENCEMENT, &c.

**ADELPHI.**—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

**ASTLEY'S.**—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit 2s. Gallery 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

**HAYMARKET.**—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half past 6, commence at 7.—Second Price at 9 o'clock.

**OLYMPIC.**—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

**PRINCESS'S.**—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s. 0., £1 11s. 6d.

**SADLER'S WELLS.**—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

**SOMO.**—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

**STRAND.**—Stalls, 5s.; Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Private Boxes, £1 1s., £1 11s. 6d., and £2 2s. Second price at 9 o'clock. Box-office open from 11 to 5. Commence at half-past 7.

**STANDARD.**—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 1s.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

**SURREY.**—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6. commence at half-past. Half-price at half-past 8.

### LEGAL.

—o—

**WESTMINSTER.**—Julian Columbia, an Italian organ-grinder, was charged with refusing to move away from a gentleman's door when desired.

Mr. Montague Marriott, of 8, Montpellier-terrace, Brompton, barrister, said that on the previous evening the defendant was playing a very noisy organ a few yards from his house. Complainant went to the street-door and desired him to go away, instead of which he merely shifted his position from the left to the right side of the house, and then continued to play about ten yards nearer to it than before. Complainant again spoke to him, telling him that his playing was a great nuisance and annoyance to him, when, instead of desisting, defendant laughed and jeered, and called to a Jew who was in the same street playing the accordion.

Mr. Arnold wondered whether complainant's was what they called a quiet street.

Complainant regretted to say that, whatever it might be called, it was the very reverse of quiet, as the nuisance occasioned by organists and other itinerant players was intolerable. When he had told the defendant to go he continued to play some time in the street, and then some disreputable persons called him to an enclosure in front of their house, so as to avoid, as it seemed, the operation of the Police Act, or with a notion that it did, and gave him money to continue to play.

Mr. Arnold inquired, in obedience to the requirements of the Police Act, the reasonable cause, apart from illness, which induced the complainant to desire the defendant to move on.

Complainant replied that he was trustee and part owner of considerable property in the neighbourhood, and had a great deal of writing to do. He used a front room for that purpose, and it was impossible for him to proceed amid the din created by the organ playing. He was writing when the defendant began playing.

It having been shown that defendant, who offered no valid answer to the charge, perfectly understood what he was about,

Mr. Arnold observed that the complainant had shown quite reasonable cause for desiring the defendant to move on. Although some movement was spoken of further to suppress this nuisance, he was of opinion that the law was sufficient as it stood to put an end to it. As far as he personally was concerned, he did not object to organ playing when not engaged in business, but at other times he most assuredly did. Looking at the whole of the clause in the Police Act, he was not prepared to say whether it would apply to an organist playing in an enclosed courtyard or garden in front of a house, but defendant was clearly amenable for having played in the thoroughfare, for which offence he should fine him 10s. or commit him for seven days. There could be no doubt, with respect to persons paying an organist to play in their enclosure, that complainant would have his civil remedy, as it had recently been determined that no person need be subjected even to the nuisance of cock crowing.

#### ANNOUNCEMENTS FOR THE SEASON.

- May 24.—Philharmonic Society's fourth concert.
- " Mr. Aguilar's *matinée*, Hanover-square.
- " Madame Szarvady's *matinée*, Willis's Rooms.
- " 25.—Musical Union *matinée*, St. James's Hall, 34.
- " Signor Marras's *matinée*, Prince's House, Prince's-gate.
- " 26.—Royal Botanic Society's exhibition, 2.
- " Signor Ferrari's *matinée*, Hanover-square.
- " Herr Molique's concert, Hanover-square, evening.
- " Mr. Chas. Chaple's concert, Hanover-square Rooms.
- " Concert of *La Presse de Londres*, St. James's Hall.
- " 27.—Miss Manning's concert, Hanover-square, evening.
- " Almaack's first ball.
- " 29.—Mlle. D'Herbil's *matinée*, Willis's Rooms.
- " 30.—Miss Dolby's *matinée*, Willis's Rooms.
- " 31.—Amateur Musical Society.
- " New Philharmonic Society, concert, St. James's Hall, 3.
- " Madame Puzzi's annual concert, Hanover-square, 14.
- June 1.—Herr Kettenus's *matinée*, Marchioness of Downshire's residence.
- " Miss Polzer's concert, Beethoven Rooms, evening.
- " 2.—Royal Botanic Society's Exhibition, 2.
- " Mlle. Sedlatzek's *matinée*, Willis's Rooms.
- " Mr. H. J. Trust's harp *matinée*, at his residence.
- " Réunion des Arts' *soirée*, Beethoven Rooms, 8.
- " 4.—Mr. Blagrove's quartett concert, at his residence, evening.



- June 4.—Miss Messent and Mr. Brinley Richards' concert, Hanover-square Rooms, evening.  
 " 5.—Concert, St. James's Hall, evening.  
 " 7.—Philharmonic Society's fifth concert.  
 " 8.—Musical Union *matinée*, St. James's Hall, 3½.  
 " Mr. Allan Irving's *matinée*, Hanover-square Rooms.  
 " Mr. Bodda's concert, Hanover-square Rooms, evening.  
 " 9.—Herr Pauer's *soirée*, Hanover-square, 8½.  
 " Her Majesty's second State Ball.  
 " Vocal Association concert.  
 " Miss Rothschild's concert, Beethoven Rooms, evening.  
 " 10.—Concert, St. James's Hall.  
 " Madame Henrie and Miss Stevenson's concert, Hanover-square Rooms.  
 " 11.—Royal Society of Female Musicians, Hanover-square, evening.  
 " 12.—Signor Andreoli's *matinée*, Hanover-square.  
 " 14.—The Misses McAlpine's concert, Hanover-square.  
 " Miss Dolby's *soirée*, Willis's Rooms.  
 " New Philharmonic Society, concert, St. James's Hall.  
 " 15.—Musical Union *matinée*, St. James's Hall, 3½.  
 " Her Majesty's Drawing-room.  
 " 16.—Crystal Palace, second flower-show.  
 " Réunion des Arts' *soirée*, Beethoven Rooms, 8.  
 " 17.—Crystal Palace, flower-show continued.  
 " Herr Jansa's concert, Hanover-square.  
 " 18.—Her Majesty's second State Concert.  
 " 21.—Philharmonic Society's sixth concert.  
 " Herr Kuhe's *matinée*, Hanover-square Rooms.  
 " 22.—Musical Union *matinée*, St. James's Hall, 3½.  
 " 23.—Royal Botanic Society's Exhibition, 2.  
 " Crystal Palace, Concert of the Children of the Tonic Sol-fa Association.  
 " Royal Academy of Music, by command, St. James's Hall.  
 " 29.—Musical Union *matinée*, St. James's Hall.  
 " 30.—Vocal Association concert.  
 " Réunion des Arts' *soirée*, Beethoven Rooms, 8.  
 July 14.—Réunion des Arts' *soirée*, Beethoven Rooms, 8.  
 " 28.—Réunion des Arts' *soirée*, Beethoven Rooms, 8.  
 Aug. 7.—Crystal Palace, summer poultry-show.  
 " 9.—Crystal Palace, summer poultry-show.  
 " 10.—Crystal Palace, summer poultry-show.  
 " 11.—Crystal Palace, summer poultry-show.  
 " 31.—Birmingham Musical Festival.  
 Sept. 1.—Birmingham Musical Festival.  
 " 2.—Birmingham Musical Festival.

## ANNOUNCEMENTS FOR THE WEEK.

- THIS DAY.—*Les Huguenots* at the Royal Italian Opera, 8.  
*Il Trovatore* at Her Majesty's Theatre, 8.  
 MONDAY.—Mrs. Rickman's first annual concert, The Institution, Gresham-road, Brixton.  
 Amateur Musical Society's concert.  
 Miss Dolby's *matinée*, Willis's Rooms.  
 New Philharmonic Society's concert, St. James's Hall, 8.  
 TUESDAY.—*Les Huguenots* at Her Majesty's Theatre.  
 Mr. Blagrove's quartett concert, 8.  
 WEDNESDAY.—*Il Barbiere* at Her Majesty's Theatre.  
 Anniversary Festival of the Sons of the Clergy, St. Paul's Cathedral.  
 Herr Heinrich Bohrer's third *soirée musicale*, at his residence, 24, Welbeck-street.  
 Herr Pauer's *soirée*, Hanover-square, 8½.  
 Mozart's *Requiem* and Beethoven's Choral Symphony, St. Martin Hall, 8.  
 Réunion des arts *soirée*, Beethoven Rooms, 8.  
 THURSDAY.—*Don Giovanni* at Her Majesty's Theatre.  
 FRIDAY.—Vocal Association concert.  
 Miss Fanny Corfield's concert, Beethoven Rooms, evening.  
*Il Trovatore* at Her Majesty's Theatre.  
 SATURDAY.—Crystal Palace Flower Show.

## NO ENCORES.

The following appeared at the foot of the programme of the York Choral Society's last concert:—"The committee, in forming the programme, having had regard to the important object that the concert should conclude at a reasonable hour, respectfully submit that no ENCORES can be attended to."

## Provincial.

**BURY.**—The second private concert of the season of the Bury Church Vocal Class took place on Tuesday evening, and was well, though not crowdedly attended. The programme contained a good selection of part-songs, glees, &c., and some songs and duets. The audience manifested their satisfaction with the bill of fare by encoring half-a-dozen pieces. Mr. Spark, the musical director, had to repeat "The melody of words" (Nordmann) and Balfe's "Come into the garden;" Masters John Pollitt and Henry Hope shared the same fate in Mendelssohn's "Evening Song;" also the part-songs "The open air" (Mendelssohn) and "All among the barley" (Miss Stirling). A chorus in six parts, from Spohr's *Crucifixion*, adapted to the words "As pants the hart," was encored but not repeated. The remaining concerted pieces were "The Soldier's Song" (Werner), "O'er desert plains" (Waelrent), "Lily, sweet lily" (Monk), "Lo! my shepherd's hand divine" (Haydn), "Turn thy face from my sins" (Attwood), "My fatherland" (Abt), "Oh! fly with me" (Mendelssohn), "Stars of the summer night" (Hatton), "Gaily o'er the ocean" (Abt), "The Dream" (Stewart), and the harmonized German air of "May Day." Several ladies and gentlemen holding the highest position in the town attend the class and join in the concerts, which are deserving of extensive patronage. The class numbers nearly eighty members, and they give two concerts gratuitously each season to their friends.

**LEEDS.**—At a meeting of the town council on Wednesday, the corporate seal was affixed to a contract with Messrs. Thorpe and Atkinson for making and fixing a case for the town-hall organ. The amount of the contract was £774. At the same meeting, Mr. Ald. Kitson said that the organ was progressing satisfactorily, and the mechanical arrangements were got up in a manner superior to anything of the kind he had before seen. The mayor remarked that if the Queen visited Leeds, she would do so on the 30th or 31st of August, and it was therefore most important that the organ should be finished by that time. According to the contract, we believe, Messrs. Gray and Davison are bound, under a penalty, to have the organ fixed by that time.

**MANCHESTER.**—The performance of Monday evening last brought the series of popular concerts for the people to a close for the present season. The season has been a long one, thirty-four concerts having been given; and, on the whole, the success may be said to have been considerable. The great hall was crowded on Monday last, and the conductor, Mr. D. W. Banks, would, we trust, realize a positive benefit. The programme included the services of Signora Fumagalli, Madame Amadei, and Signor Di Giorgi, as principal vocalists, Mr. C. A. Seymour, solo violin, and a chorus something more worthy of notice than usual. The orchestra was crowded by the members of the newly formed association, "The Manchester Vocal Union," and gave evidence of future usefulness in choral performances. We trust that no circumstances may occur to sow the seeds of discord amongst the members themselves, and then we may look forward to an ultimate degree of excellence only realizable by long-continued associated practice. Of the performances of the principals we have but little to remark, beyond stating that the encores were frequent and artistically deserved. There is, however, one little point which we may not pass over, since it is decidedly objectionable; we refer to the absurd practice of contralto vocalists singing songs evidently intended for the opposite sex. On this occasion Madame Amadei sang the ballad, "Kathleen Mavourneen," in a manner we must do the lady the justice to say, was eminently artistic, but the absurdity—notwithstanding its too common perpetration—sadly interfered with the pleasure we should otherwise have experienced. If the song in question is not a serenade, why then, in truth, we do not know the meaning of the term; and if this class of song does not essentially belong to the sterner sex, why then also we are sadly wrong in our judgment. It would only be equally consistent to at once don the male attire, and the lady must pardon us if we say that we shall, ere long, expect to hear that some of our contralto celebrities have been creating quite a *furor* by their rendering of the popular "Good-bye, sweetheart," or "Tell me, Mary, how to woo thee," or perchance (transposed of course) "Good-night, beloved," or some such lovesick, swain-like effusion!

In reviewing the list of artists which have appeared at the Monday Evening Concerts during the past season, we find many names of importance; and also the questionable fact of vocalists (so called!) having been brought from considerable distances—on the score of novelty, we suppose, since such is the only claim which could be urged for them—while many resident artists have not been invited to exercise their talents on these occasions. We regret to have to observe that many of the Manchester professional celebrities have not been engaged at all during the season, while others, who would suffer seriously by comparison, have been frequently engaged. This is not as it should be; it is both ungenerous to these artists, and is evidence of a very questionable characteristic as regards the management, which deserves to be emphatically denounced.

Of the Saturday Concerts we shall have to say a few words in our next number. The last of the series takes place this evening, with Madame Clara Novello as the vocalist.

**POSTTPOOL.**—A concert of vocal and instrumental music was given at the Town-hall in this place on Friday evening, under the auspices of C. H. Leigh, Esq., lord-lieutenant of the county of Monmouth, which was well attended. The public were indebted for this musical treat to Mr. R. Waugh, of Monmouth, who had engaged Mr. Ellis Roberts, the eminent harpist, and Miss Annie Cox, vocalist, of London. The entertainment was varied by some well-executed solos on the pianoforte by Miss B. M. Waugh, who also played a duett with Mr. Roberts, which elicited vociferous marks of approbation. Never, perhaps, was an audience, as expressed by its continuous applause, so highly pleased, which is the best proof that can be adduced of the entire success of those who came to administer to its delight and gratification. At the conclusion of the entertainment Captain Carter, of the Royal Monmouthshire Militia, rose to express his satisfaction at the same; and as the audience appeared to have been equally as well pleased as himself, it could not object, he said, to award what he was now going to propose, viz., a vote of thanks to Mr. Roberts, Miss Cox, and Miss B. M. Waugh, whose several claims to approbation the gallant speaker enumerated. The compliment was awarded amid loud and long-continued applause.—*Monmouthshire Merlin.*

**RYDE (Isle of Wight).**—The Ryde Musical Union, founded by Mr. A. S. Holloway, the organist of St. Mary's Catholic Church, closed its first season on Tuesday last with a grand concert, which came off with much éclat. The series of concerts given by this society has been exceedingly well attended, and the programmes selected not only from the somewhat hackneyed routine of popular taste, but (as far as amateur proficiency would admit) from classical sources also. The "Musical Union" comprises a large orchestra and chorus, the positions of president and conductor being held by Mr. Holloway, whose disinterested efforts to promote the study of music amongst amateurs have gained him the highest esteem of his fellow-townsmen.

**SWANSEA.**—On Friday evening last the second amateur concert in aid of the funds of St. Peter's Schools, took place at the National School-room, Oxford-street. The principal performers were Miss Cummins, Miss J. Cummins, Miss Harrison, Miss Williams, and Messrs. Bowen, Baker, and J. Jones. The chorus consisted of thirty good voices. Dr. Denning and Mr. Baker presided at the pianoforte and harmonium. The programme was composed entirely of sacred music, principally from *The Messiah* and *Creation*. The recitative, "Comfort ye my people," admits of vigorous declamation, and requires a good tenor to give it the proper effect. Mr. Bowen did ample justice to it, and at the words, "Prepare ye the way of the Lord, make straight in the desert a highway for your God," quite electrified the audience. The airs, "Oh, thou that tellest," and "Rejoice greatly," were given by Miss Harrison with artistic skill, the effect being enhanced by Dr. Denning's performance of the flute parts on the harmonium. Miss M. Cummins' pure and unaffected rendering of the immortal air, "I know that my Redeemer liveth," gave general satisfaction. The "Hallelujah Chorus," "Lift up your heads," "Glory to God," and, indeed, the whole of the choruses were given with good effect. The second part of the programme opened with Haydn's "Marvellous work." The airs, "With verdure clad," and "On mighty pens," by Miss Harrison, and "In native worth," by Mr. Bowen, were rapturously applauded. Mr. Jones acquitted himself well in "Rolling in foaming billows," and the concert terminated successfully with Mozart's "Kyrie and Gloria," from the 12th Mass. Dr. Denning and Mr. Baker

added materially to the success of the choral department by their masterly performances.

**YORK.**—THE YORK CHORAL SOCIETY gave its last concert for the season on Tuesday evening last, to a very crowded audience, in the festival concert-room. The principal vocalists were Mrs. Sunderland, Miss Watson, Mr. Wilson, and Mr. Lambert, the latter of whom appeared for the last time in York, previous to his joining the choir of St. George's Chapel, Windsor. A portion of the band of the 5th Dragoon Guards, through the kindness of Col. M'Mahon, C.B., and the officers of the regiment, rendered their assistance on the occasion. Mr. C. N. Allen led the band with his usual ability, and Mr. George Hopkinson officiated as conductor with tact and judgment. The first part of the programme consisted of a selection of sacred music, including the "Kyrie," "Gloria," "Sanctus," &c., from Beethoven's mass in C., which was, on the whole, extremely well interpreted. Mrs. Sunderland sang well, and Miss Watson (who since her last appearance at these concerts has been a pupil of the celebrated Mrs. Wood), has improved in her vocalization. Messrs. Wilson and Lambert sang in their usual effective style. The solo and chorus, "Alma Virgo," (Lanza) afforded an opportunity of judging of the ability of the choristers, and in this and the other grand chorus, "Hallelujah" (*Mount of Olives*), they were quite up to the mark. Mrs. Sunderland gave a fine rendering of Gaglielmi's aria "Gratias Agimus," the clarinet *obbligato* being played by Mr. Tuckwell, band-master of the 5th Dragoon Guards. The second part of the concert commenced with the overture to *Der Freischütz*, followed later in the programme by the overture to *The Siege of Rochelle*, both of which the band played with care and precision. Miss Watson gave Balfe's pretty simple song, "The green trees whispered," in superior style. "The Wanderer" was the next song, sung by Mr. Lambert. A quartett from *Oberon* was not cleverly rendered, the effect being marred by the male voices. "Jessie Brown, of Lucknow," was sung by Mrs. Sunderland, who enraptured the audience in this song—founded on an incident in the siege of Lucknow—by the peculiar pathos which she succeeded in giving to the melody. Bishop's bold song "The Moss-trooper," sung by Mr. Lambert, and Haydn's charming canonet, "My Mother bids me bind my hair," beautifully rendered by Mrs. Sunderland, brought to a close one of the most successful concerts given by this society.

#### CHORAL SOCIETIES.

The following letter and editorial remarks appeared in *The Leicester Chronicle* last week. Both epistle and article, while partly referring to an individual performance, are not without general interest:

SIR,—In your last week's impression a member of the Leicester Choral Society ventures to take you to task for omitting to place upon record a laudatory critique on their late musical performance, and appends to his communication a specimen of what he considers to be the proper method of reporting on such occasions.

As the credit of the town would be in some degree compromised by the system of indiscriminate praise which it is evidently the object of your good-natured correspondent to introduce, I hope to be permitted to address a few recommendations to him, as also to the society he represents.

When the public are invited, by large type and pretentious advertisements, to attend a concert of the kind lately attempted, they naturally expect to meet with a performance equal to the average merit of those with which they are accustomed to be gratified. A hundred and thirty performers, even if amateurs, are supposed to include and represent people of some ability and much practice in their art. Should this fail to be the case, the audience is liable to believe that a deception is practised upon it, and a feeling of uncertainty is likewise generated among the public, which has a tendency to chill subsequent efforts, however praiseworthy. The true check lies in subjecting all parties to the criticism of the press. On the present occasion, your tenderness to a young society has withheld the severity of tone which the performance deserved; but as criticism is now invited by their unreasonable self-laudation, some few of the details of criticism so anxiously sought for ought surely to be supplied.

The society are blameable for attempting what they are wholly unable to perform. Their programme included some of the finest and most difficult of the compositions of Handel, of Haydn, and of Mozart. These are certainly not the most appropriate subjects for singers weak in power, unable to sing correctly, either in tune or time, and wholly deficient in taste and expression; or for instrumentalists who, in addition to a want of execution, have not yet learnt to tune their instruments.



The greater portion of the performances of the solo singers was a burlesque upon the music attempted. One of these ambitious individuals, with an unmusical voice of very limited compass, after a grand failure in Haydn's beautiful song, for a *tenor* voice, "Softly rise," actually had the audacity to stand forward and attempt the *lower* part of the duett for *bass* voices, "The Lord is a man of war." Could anything be more absurd? The accompanists were, if possible, inferior even to the solo singers, and in the very song which your correspondent quotes, "I know that my Redeemer liveth," their performance was most execrable. One or two of the more simple choruses were creditably executed, and the effect of these would have been still better, had the disagreeable voices of three gentlemen who were leading the sopranos been absent. Your correspondent has fallen into a grave error, in assuming that the execution of any of the larger choruses rose above mediocrity; indeed, it would have been almost difficult, without the aid of the programme, to recognize some of them. The very chorus he felicitates himself upon, "He gave them hailstones for rain," was full of defective intonation and wrong notes. His gratification at the encore will hardly survive the explanation: a few wags at the bottom of the hall, being tired of the concert and about to retire, agreed to procure an encore for *something* before they left, and, having succeeded, immediately withdrew, unwilling to bear a second infliction!

I strongly recommend the society to provide themselves with a permanent conductor. No good can be done without one. Much of the shortcomings at the recent concert may be traced to this omission. The society should also carefully guard against introducing to the public, as solo singers, persons deficient in all the qualities requisite to ensure even a moderate success. Every society of this kind is tormented by individuals whose ambition is in advance of their abilities, and who will infallibly bring discredit upon the whole body, unless kept in check by a severe but necessary repression. It would also be well if, on future occasions, the advertisements of the society's concerts had less of pretension: let them remember, that although they style themselves the "Leicester Choral Society," they are for the present merely a class of beginners: let the "Grand Concert of 130 performers," with its attendant array of long posting bills, be exchanged for the more modest announcement of a "Public Rehearsal," until their advance shall justify their pretensions. Leicester has for a long time possessed the reputation of being a musical town, and the oratorios performed here, during the last few years, have increased that reputation; but had a stranger been present at this "Grand Concert of 130 performers," he would have formed a sorry opinion of our musical abilities.

In conclusion; if, on another occasion, the performances of the society are to be ushered in with a similar pretentious announcement, I trust the Press will give them what your correspondent so anxiously seeks for—detailed criticism and fair play.

I am, Sir, your obedient servant,

5th May, 1858.

AN AMATEUR.

In another column we insert a letter from an "Amateur," commenting on a concert lately given in Leicester, which suggests various considerations in reference to the public performance and cultivation of music in this town. It is obvious that the love of the art is very widely cherished among our townsmen, and it is admitted they evince greater taste in musical performances, and ability in musical execution, than the inhabitants of neighbouring towns. These are facts recognised by various eminent artists who have appeared before the public on various occasions, and they are attested by the existence of societies among us, such as the Sacred Harmonic and the Choral, representing the middle and working classes—societies of spontaneous growth and based on voluntary support.

High as is our comparative rank, however, it is far, far below that which the German towns occupy. "In the village schools of Germany," says Dr. Bissett Hawkins, "singing is taught as a branch of education; a group of peasants, or a regiment of soldiers, will there execute choral music in a better taste than some of the professional choirs in other parts of Europe. In most of the large towns are academies, at which instrumental and vocal music is gratuitously, or almost gratuitously, taught." We have not yet reached the musical *status* which the Germans had reached twenty or more years ago, but we may do much in the way of improvement, and we might emulate their example.

At present, if we are correctly informed, there is no society which commends itself thoroughly to popular approbation in Leicester—none which attracts to itself the musical amateurs of all classes, or incorporates the most accomplished professors. It would seem doubtful whether any such society could be established; but it is worth inquiring briefly what it is desirable to achieve in this respect.

We do not look on the musical art as the means of gratifying the love of personal display. If it be so, we have not a word to

say in its favour. It is a mere vanity of vanities. But there is another view of it: if the art of singing or performing on some musical instrument be considered one of the means of rendering home happier and more cheerful; the social *r  union* more graceful and agreeable; the father, son, brother, or husband a participant in a pleasure which is favourable to sobriety and refinement; and public worship more solemn, devotional, and impressive, then it commands our zealous advocacy. But it is too often the case that an acquaintance with music is sought as a means of acquiring paltry distinction, and hence the professors of harmony become, through their mutual jealousies, the most inharmonious professors. A little reflection would show how contemptible are these feelings, and how small the attainments of the most conceited, when contrasted with the great masters of the art—their selves often the most unpretending members of the human family.

Assuming, then, that it is desirable to promote the musical art in Leicester, for the individual and social pleasures and advantages it affords, we would submit to its admirers the desirability of reorganizing themselves on some broad and comprehensive, yet carefully-devised plan. There should be a kind of college organization and graduation. Admit amateurs, however young, to membership, but not to the orchestra, until they have submitted to a public trial by a board of examiners, composed of the acknowledged heads of the profession resident in Leicester. The examination should, at least, relate to the grammar of music, and require ability to read an ordinary line of notation, off-hand, and to sing it or play it on the instrument chosen by the amateur. Having successfully passed this examination, the initiate might become a Junior Associate of the Choral Union of Leicester, and be so designated, and entitled to appear on the orchestra at public concerts here and elsewhere. A more complete and difficult examination should be the passport to becoming a Senior Associate: here a knowledge of the science of music should be considered indispensable to the obtaining of the degree. A society like that here described might have its weekly practices, its monthly public rehearsals, and its one or two concerts yearly; and its members might be composed of two classes, working and honorary, the latter having the *entr  e* to the rehearsals and concerts.

In the scheme here sketched out, the chief desiderata would, we think, be embodied; as it includes facilities for learning and practising music, incentives to improvement and excellence, and the recognition of approved merit. Performances given under the auspices of a society framed with views and objects such as these could scarcely fail to secure fully the patronage of all classes; and the time and effort now wasted in feeble and sectional efforts would be bestowed to the greatest advantage in connexion with a body which included the ablest musicians, professional and amateur, of Leicester.

#### ORGAN

MIDDLETON (near Manchester).—On Sunday last the new organ just erected in the Wesleyan Chapel by Mr. G. Wood, of Middleton, was opened by Mr. J. Lees, organist of the parish church, Oldham. The instrument has two manuals; the compass of the great organ is from CC to G<sup>3</sup> in alt., and swell from tenor C to G<sup>3</sup> in alt.; the keys of this manual are carried down to CC, and act on the pedal-pipes. The stops in the great organ are as follows: open diapason, stopped diapason, bass, clarabella, dulciana, flute, principal, fifteenth, and sesquialtera; in the swell: open diapason, stopped diapason, principal, fifteenth, keraulophon, and corneopon, with two octaves and a-third of pedals (bourdon) CCC to E, on the radiated plan, and four composition pedals. The stops draw diagonally. There is room left for a trumpet in the great organ, and tenoroon and hautboy in the swell. It is an excellent instrument: the keraulophon and corneopon especially are stops of exquisite tone. Altogether, the organ does great credit to Mr. Wood, who bids fair to excel as a builder of that noble instrument. Mr. Lees fully displayed its powers in selections from Handel, Bach, Mendelssohn, &c.

WEST HALLAM.—The parishioners of this village have added almost the finishing stroke towards the completion of their beautiful parish church, by the purchase and erection of a very excellent toned organ, which has been built (under the superintendence of

Mr. Matthews, of Cotes Hall, Staffordshire), by Messrs. Kirtland and Jardine, of Manchester, and does great credit to those gentlemen.

The opening services took place on Tuesday, April 6th, and were attended by a large number of the neighbouring clergy and gentry.

The services were (as is usual in this church) choral throughout, and the music selected from some of the best masters, including Tallis, Purcell, Boyce, Farrant, Rogers, Hayes, Felton, &c. The anthem in the morning was, "Behold how good and joyful"—Whitfield. The introit (for the day) "The Lord hath brought thee into a land flowing with milk and honey"—Redhead. The afternoon anthem was, "In Jewry is God known."—Dr. Clarke. Both services were intoned by the Rev. C. J. Newdigate, rector; and the responses, chants, anthems, &c., were exceedingly well sung by the surplised choir (which is an entirely voluntary one), consisting of twelve boys and eight men, besides a choir master (Mr. J. Carson) and organist (Mr. William Poyser, of Derby).

## Foreign.

**RUSSIAN THEATRES.**—*The Cologne Gazette* states that the Emperor of Russia has decided that theatres shall be established in the nineteen chief towns of the governments of Great Russia, four in Little Russia, four in the Baltic provinces, five in the kingdom of Kasan, three in the kingdom of Astrakan, five in Southern Russia, eight in Western Russia, Finland and Siberia, and five in Poland. All these theatres are to receive subventions. Schools for superior instruction are also to be established in all the chief towns of governments and other large places.

### A GOLDEN NOTION (GRATIS.)

DEDICATED TO THE CHANCELLOR OF THE EXCHEQUER.

Mr. Disraeli expressed his great grief for the want of a popular tax. We fancy that we can help him to one that will be universally popular. Let him tax all the Italian Boys and Street Musicians. By this means he will either put down a nuisance, or contribute largely to the revenue. Mr. Disraeli's reputation must gain from either contingency. On the one hand, there is glory to himself—on the other, profit to the nation.

The plan is practicable enough. In Germany, every turbaned tambourine girl, every bare-legged white-mice carrier is taxed. The tax, we believe, is about a thaler; or at the utmost three thalers a-year. But in England, considering more money is ground out of the people by these musical torturers, we would have the tax much larger. We would fix it at One Sovereign. This is dirt cheap, when we take into consideration the number of knockers that are tied up throughout the year in the streets of London alone.

Hawkers pay for a license. Then why shouldn't Organ-carriers? They are only hawkers of music; and why, in the outraged name of Handel, should they be more favoured than any other class of hawkers—the Duke of St. Albans, as being a Royal Hawker, perhaps excepted.

Only consider the flood of revenue that would come pouring in from this newly-opened Pactolus. We should say that, speaking within bounds, there must be some ten thousand organ boys and men in this monster metropolis, and about twenty thousand more running about the country, persecuting all the harmless villas on the highway that haven't the protection of a dog or a policeman. This makes a clear addition of £30,000 a-year to the revenue. Then there are the bands of music that infest Regent-street, and haunt the Haymarket at all hours of the day and night, choosing always some popular public-house for the station where to establish their Perambulating Philharmonic Concert. These wandering sons of Orpheus go about in gangs of four or five untutored Königs and Pagininis. The Chancellor of the Exchequer, if he has an ear that leans that way, will be sure to meet with them in all the populous neighbourhoods, wherever there is a great consumption of spirits and beer.

As a general rule, it may be laid down with safety, and defiance of contradiction, that the poorer the neighbourhood, the thirstier it is; and the thirstier the neighbourhood, the more musical it is.

The Waterloo and Westminster Roads, the Ratcliffe Highway, Tottenham Court Road, the New Cut, St. Giles', and the elegant thoroughfares that blaze of a night with the monster lamps of the publicans, are rife with discord. Every member of these bands should be made to pay his annual sovereign for the amount of deafness he contributes to the ears of Her Majesty's persecuted subjects.

The same "sovereign remedy" should also be applied to the hordes of Germans, who, of late years, have invaded England in such numerous bands. The impost would not only diminish the noise, which, under the name of music, they make in this country, but might also have the salutary effect of keeping them away from our shores altogether.

For the benefit of our talented Chancellor, we beg to append a rough calculation which we have made of the musical standing army, that has hitherto been supported in England. We now vote that this army be disbanded (no depraved pun intended!), and that not a blessed flute or opicleide be allowed to blow a single note, until he has previously paid a sovereign for the blowing of it. We wouldn't even allow Herr Von Joel to come any of his "larks," until he had previously paid for his whistle. Hitherto, the patience of the public has been taxed by these performers. We would now reverse the rule, and let the performers themselves be taxed for playing (and playing so vilely) on the patience of the public.

Here is our calculation, in all its roughness:—

10,000 Organ Italian men and boys (in town) ..	£10,000
20,000 Ditto, ditto (dotted over the country) ..	20,000
2,000 Organ German women (attending races, &c.) ..	2,000
2,000 Tambourine German girls (to accompany same) ..	2,000
6,000 Banditti of five ruffianly performers (£1 each) ..	30,000
2,500 Ditto of three Ditto (at £1 each) ..	7,500
1,800 German Bands* of 10 performers (at 10s. each) ..	9,000
2,300 Bagpipe Players (not less than £5 each) ..	11,500
30 Clarinet Players (at £1 each) ..	30
15 Horse Organs (at £10 per Organ— <i>toomoderate</i> ) ..	150

Grand Total £92,180

Here then would be a clear annual gain of Ninety-two Thousand Pounds to the Revenue! We have no doubt that it would exceed that amount, for our calculation has been estimated rather under, than above, the Truth; besides, our arrangement for the scale of payments has been dictated by the mild voice of charity such as the torturers themselves are scarcely deserving of. For instance, we maintain that £5 for a bag-pipe player is, considering the excruciating cruelty of the torture, ridiculously cheap; and that a small tax of £10 a-year for a horse-organ is infinitely below the amount of mischief it causes every year.

However, here is a pretty little sum of £92,000 a-year, which we beg to make a present of to our dear Chancellor of the Exchequer in return for the by-no-means-bad Budget he has just thrown into our laps. No one will feel the loss of the above sum. It is merely a tax upon one of the nuisances of society. If the nuisance is not suppressed by the tax, then the revenue gains annually so much by the non-suppression. If it is suppressed, then society gains by the suppression to an amount which only aurists and medical men can calculate. Every person who has escaped deafness will be grateful to the Chancellor of the Exchequer. Every wife who comes in for a less share of her husband's irritability, now that one of the most prolific causes of it has been removed, will bless the name of BENJAMIN DISRAELI as that of a domestic benefactor, who has brought peace and quietness into a household, in which there growled and grunted nothing but discord before!

**POSTSCRIPT.**—The above sum might be increased at least twofold—that is to say £184,000—by bringing under the operations of the tax all the ballad-singers, the street psalm-singers, the sailor-singers, the frozen-out gardeners, the false-news criers, and the Manchester weavers, who have "got no work to do." Let Dizzy look to it.—(*Punch*).

\* We would merely tax these Germans 10s. each, as they are mostly such very "small Germans;" and as they are never less than eight, and frequently ten, in number, it is but right to make a reduction on taking so large a quantity. Besides, they do play somewhat better than our infernal English Bands. Six performers out of the dozen generally contrive to keep in tune.

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